



VOL. III.—NO. 100.

NEW YORK, SATURDAY, DECEMBER 31, 1881.

PRICE 5 CENTS.



ELLA MONTEJO. ✓



NEW YORK, SATURDAY, DECEMBER 31, 1881.

STUDENTS of music would do well to pause occasionally and consider the future of their art, as well as its aspects in the past and present.

IN the last number of *THE COURIER*, music was regarded, in this respect, with special reference to man's more refined sensuous perceptions and increased intelligence; it now remains to speak of it in relation to his emotions.

WILL the ability we now possess of making gases, impalpable powders, woolen goods and other non-conductors of sound sing notes of different pitches, by placing them in a beam of light made intermittent at different degrees of velocity, lead to the formation of new musical instruments?

THE Chinese are very fastidious respecting qualities of tone, and regard our pianofortes as mechanical and therefore unworthy artists. Will our pianists therefore try to acquire a more intelligent and sensitive "touch" that tones of greater beauty and variety may be obtained from the instrument? Will the makers, having now succeeded in producing powerful tones, now turn their attention more directly to the formation of those of purer quality?

NOTING the tendency to the predominance of sibilant, labial and dental sounds over gutturals in modern languages, and the fact that some ancient languages require very little to make them vocal music, it may be thought that ordinary speech was originally song. It is certain that quantity as a factor of language is gradually being eliminated, and that accent or stress is becoming the chief musical element remaining in ordinary parlance. The omission of many vowel sounds in writing, and their quickened utterance in speech, threatens to leave words a mere scaffolding or framework of consonants.

THIS elimination of vowel tones destroys the opportunity of the speaker to dwell upon them and fill the words with liquid and undulating sounds; and thus to call up by the power of sympathy the required emotion. As a result this emotion will only come after reflection on the spoken facts. The sentence "I grieve for him," has a very different effect on the feelings when the word "grieve" is spoken slowly, than when it is uttered indifferently and at the average speed. It therefore becomes a question if, now that our language is becoming less and less an instrument of the soul, and more and more one of the intellect, music will not become a still greater necessity as a language of the emotions. If so it must be studied in all its schools, psychologically, and not as now only designed by a few composers of the first rank.

WHEN it is remembered that music appeals so directly and intimately to the mysterious world of our own peculiar feelings and inclinations, it is remarkable that so many fundamental principles have been laid down in all its departments. Yet one may see how readily the basis of a scale of emotion may be formed in the department of harmony. For, take the chord of nature in its most perfect proportions, or that of the dominant seventh, and let it be the expression of peaceful contentment; now, every note raised one semitone will add one degree of excitement, and every note lowered one degree will give correspondingly one degree of depression. This is merely a practical application of the knowledge of the facts that a minor chord is sorrowful, because one of its notes is slightly lower than in the normal form; and that the method of tuning the pianoforte, which makes all the major thirds a little too high, increases the brilliancy of the instrument.

THE Chinese are not usually credited with being over-religious, yet they have sufficient veneration to reverence their seniors, and their pipe organ is invested with a certain sacred character, because in its formation materials are selected from the three kingdoms of Nature, in the belief that not only man, but all creation should praise its Maker. The metal tongues represent the mineral kingdom; the goose neck, the animal; the bam-

boo pipes and the gourd, the vegetable kingdom. Recent scientific discoveries prove that we may proceed farther and compel all insensate things to join in our anthems of praise, having choruses of vapors of iodine respond to choruses of flames of fire, and those of cotton wool to answer antiphonally to those of lamp-black. Who can say what will not be accomplished in the future? We shall soon have the power to utilize all known things in a musical score and to harmonize their utterances with our own, and thus to form a mighty Doxology—a grand and universal consensus of all Nature and the voice of man.

MANY questions which are less general in their character start up whenever the future of musical art is under consideration, such as: Will vocal music once more return to the declamatory style of the ancients, by proceeding in the path opened by Rubinstein and some other modern composers? Will sacred music return to the essentially sacred style known as the fourth species of counterpoint, or will it continue to be still further secularized by the employment of the forms of the march and dance at slower paces, as in Gounod's masses, and by the use of rhythmic motions, simulating gestures and external actions, rather than sublime harmonies affecting the soul? Will mathematicians devise some new temperament that will enable musicians to make music in perfect tune by the observance of certain restrictive laws in their combinations and progressions of tones, and will composers be found who will avail themselves of such labors, and thus form a school as utterly unlike the present as can be imagined, seeing that our new art of music depends on connecting notes being unaltered in pitch?

MINOR TOPICS.

AFTER much litigation and many delays, the "Wood Musical College" is likely to be built and to become an institution of the city. Surrogate Calvin has decided that there had been no undue influence to obtain Mr. Wood's bequest for the erection and endowment of the college, and that if there had been at first, Mr. Wood had had ample time to alter his will with regard to this before he died. The Surrogate, therefore, averred that the action was both free and intelligent, and thus asserts that the codicil of the will shall stand, the testimony taken having proved the soundness of Mr. Wood's intellect at the time it was added to the body of the will. There is now, therefore, almost \$1,000,000 waiting to be expended in the construction and maintenance of a grand musical college. It is to be devoutly hoped that the city will be given an institution that shall sing the praises of the whole country, and that no trickery or mismanagement shall lessen the service which such a large sum intelligently disbursed can cause to the "Divine Art."

MASSNET's new three-act "opera," or, as it has been styled, "dramatic oratorio," *Hérodiade*, has at last been produced at the Théâtre de la Monnaie, Brussels, and with much success. It is a serious work, and report says that the score is full of beautiful passages. The orchestration, as in all modern compositions, is rich, elaborate and effective, so much so that the vocal parts are often overshadowed by it. The interpretation was not satisfactory. Verguet, the Paris tenor, sang the rôle of *John the Baptist*; Mlle. Duvivier took the part of *Salome* (the real heroine of the work); M. Mansury was the *Herod*. A sacred march, a ballet of Jewish girls, a picturesque ballet in the third act created the most favorable impression. The plot of the opera is, of course, Biblical, but the authors of the libretto have eschewed the plain story of the Bible, and, therefore, the story is not historically correct. It is doubtful whether subjects taken from the Bible can be adapted for the stage without much of their sacred character being lost.

THE annual performance of Handel's "Messiah" at Christmas has become an established custom in this city. In England the practice antedates that of this country by many years. If anything were calculated to bestow immortality on the work of a mortal, surely an annual Christmas performance of such work is the means whereby it is attained. Whatever modern musicians may say about the "Messiah," it is a work full of grandeur and pathos, and strongly appeals to those whose technical knowledge of music is *nil*. It is natural that a work written so many years ago should sound in a measure old-fashioned, especially with regard to the handling of the orchestra; but modern composers have not yet excelled Handel or Bach in the effective treatment of voices, and for choral writing they have not yet been approached. Double choruses are not a distinctive feature of modern sacred compositions. The interest taken in the performance of the "Messiah" is plainly manifest by the crowded audiences that attend both the public rehearsal and concert given by the Oratorio Society of it.

THE new Casino, at Broadway and Thirty-ninth street, is rapidly being pushed toward completion. The architects are somewhat confident that the structure will be in

readiness for the opening of the season, the time for which has been set in April. Rudolph Aronson is to be the musical director, and intends to do the most he can to make the place popular, by securing the most attractions possible. The architecture, according to report, will be in the Moorish style, rough red brick, stone, and polished terra cotta forming the chief materials employed on the exterior. The interior decorations will be white, old gold and blue. Some 1,400 persons can be accommodated in the theatre of the building, which will in many respects resemble the theatre attached to the Newport Casino. A roof garden for promenade concerts, &c., will be called into requisition in the warm weather. The Casino is intended for use for various purposes in both hot and cold weather—a place of amusement, in fact, for every day throughout the year.

BRIEFS AND SEMI-BRIEFS.

...Mme. Albani is expected in Berlin shortly.

...Christine Nilsson has been singing in London.

...Miss Kellogg's farewell concert in Cincinnati will take place on January 5.

...Cardinal Newman is eighty-one years old and still loves the music of the violin.

...The English newspapers speak very highly of Marie Rose-Mapleson's singing in oratorio. She has recently been heard in the "Elijah" and "Judas Maccabeus."

...On February 1, Wagner's "Lohengrin" will be given in Paris for the first time. The performance will take place at the Théâtre des Nations, and will be in Italian.

...Speaking of concerts, the London *World* says that handsome young women usually take so long to dress for their appearance that they should not be put down for the beginning of the programme.

...Mr. Mapleson's company opened a season of Italian opera at the Boston Theatre on the 26th inst. "William Tell," "Aida," "Carmen," "Rigoletto" and "Lohengrin" were the operas for the five first performances.

...The musical critic of the London *World* is strong in his review of those pages of Liszt's new edition of Chopin, in which he accuses the Hebrews of combining what others create, and wishes that they be driven to Palestine.

...A New Orleans paper says that the only difference between Catharine Lewis and Emma Abbott in "Olivette" is that when the former gets a recall she kicks off her slipper; but when Abbott gets one she sings the well-known hymn "Thy will be done."

...W. E. Mulligan, the talented young organist of St. Stephen's Church, in East Twenty-eighth street, produced on Christmas Day Ambrose Thomas' "Messe Solonelle" and Mozart's "Vespers," with a full chorus and the usual choir of solo artists.

...The London *Daily News* announces that Mr. Sullivan, the composer, has gone to Egypt for the winter for the benefit of his health, and that he will there complete the music for a new comic opera which is to be produced simultaneously in England and America.

...Hopfenrath's Erben (Hopfenrath's Heirs), a musical comedy in five acts, by Henry Wilken, the music by G. Michaelis, was produced at the Germania Theatre last week. It was handsomely put upon the stage, admirably acted and greatly entertained a fashionable audience.

...The Oratorio Society gave the "Messiah" on Wednesday evening, December 28, the public rehearsal occurring on the afternoon of the preceding day. Hattie Louise Sims, Anna Drasdil, A. C. King and Franz Remmert were the solo singers. Dr. Damrosch conducted, as usual.

...Mme. Geistinger, with her company, has been engaged to give a series of performances in San Francisco, beginning in February next. The music lovers of the Pacific coast will find in Mme. Geistinger one of the most versatile and accomplished artists that has appeared in this country.

...On Thursday evening, December 29, an elaborate souvenir illustrated programme was distributed at the Standard Theatre, on the occasion of the one hundredth performance of Gilbert and Sullivan's "Patience." This charming work continues to receive popular appreciation, and seems likely to last all winter.

...The D'Oyly Carte "Patience" Company at the Standard Theatre continues to fill the house nightly. When first sent out to America it was considered exceedingly doubtful if the piece would "take," but that it will outrun the famous "Pirates of Penzance" in the number of its representations is more than assured.

...L. F. Harrison, known for years as an efficient manager, gave a concert at Steinway Hall last week. The artists were Mlle. Zelle de Lussan, Mrs. De Lano, the Meigs Sisters' vocal quartet, S. B. Mills, Mr. Fritch, Mr. Gottschalk, and the New York Philharmonic Club, with Messrs. Fradel, Colby, Pratt, and Harrison as accompanists.

...A Parisian musical success called "La Girouette" (The Weathercock), by Hennery and Bocage, the music by M. Cœdes, has been secured by Augustin Daly, and will probably be the attraction at Daly's Theatre next succeeding "The Passing Regiment." The piece is a comic operetta in three acts, and had a run at the Théâtre Fantaisies Parisi-

ennes. Mr. Daly proposes to take advantage of the adaptability of the piece to the introduction of novel and interesting musical features.

....Adelina Patti had great success at Philadelphia in her two concerts. The Academy of Music was crowded. Nicolini was received with great coolness.

....The ladies of the L. Benevolent Society, of Charlotteville, Va., will give the cantata of "Esther" some time next month. The rehearsal will come off in about two weeks. The concert will be given for the benefit of the society.

....The Cecilian Society, of Philadelphia, under the able direction of Michael Cross, and accompanied by the Germania Orchestra, sang the "Messiah" at the Academy of Music, on December 22. The soloists were Miss Winans, Miss Osgood, and Messrs. Winch and Toedt.

....The Oratorio Society of Baltimore had its first public rehearsal of the season on Thursday evening, and its first concert last night at the Fifth Regiment Armory. Mendelssohn's Oratorio "St. Paul," was given, with the following soloists: Anna Louise Simms, soprano; Antonia Henne, alto; Jules Jordan, tenor; Franz Remmert, bass; conductor, Fritz Fincke; organist, Harold Randolph.

....At the Christmas entertainment of the Bordentown Female College, the following musical numbers were rendered in a creditable manner by students and members of the faculty: "Ave Maria" from "Loreley;" Mendelssohn quartet, "Prayer from Mosè in Egitto;" Rossini, four-hand pieces, "March from Tannhauser," Wagner, and fantasia from "Don Sebastien," Donizetti; "Boating Song," No. 6 of Mendelssohn's "Songs without Words;" vocal duo, "The Hunter," by Kücken; vocal solo, "The Alpine Rose," by Sieber; cavatina from "Robert le Diable," and "L'Addio," vocal duo, by Nicolai.

THE ORGAN, PIANO AND VOICE.

... Pauline Lucca has always been acknowledged an artist of great power. Her interpretation of many of the chief rôles in grand operas has been the subject of unstinted praise. Last spring she was the cause of much concern to her managers, on account of a serious indisposition that had seized her, which made it necessary for her to abstain from public performances for some time. At last accounts she was in Vienna, and was expected to appear not only in the usual parts of her former repertoire, but also in several new characters. As *Selika*, in "Africaine," she created a deep impression when the opera was first performed in London, at the Covent Garden Theatre. Also in "Faust" her success was pronounced. Not many of the new artists who have recently made their debut abroad are likely ever to achieve the high distinction which Pauline Lucca now deservedly enjoys.

....Persistence is an admirable quality, as much so in an artist as any one else. Walter Bache, the well-known London pianist, appears to possess this characteristic in a high degree. Despite hostile criticism, openly expressed, or proffered in sarcastic terms, Mr. Bache has not been induced to forego his efforts to make the music of Liszt popular. So far, but little progress has been made, the prospect of accomplishing his aim being as hopeless as ever, yet, in view of all this discouragement, he toils uninterruptedly for the longed-for goal. His success in the future is truly problematical, for not many liberal-minded musicians become enthusiastic over Liszt's compositions, unless it be for their admirable workmanship. As for Liszt's music ever becoming popular, even in a narrow sense of the term, no one whose judgment is not hopelessly biased, would venture to predict such a possibility.

....Henry Ketten, the pianist, who was here a year or two ago with the Carlotti Patti Concert Troupe, has been playing in Italy with great success. One journal remarks that he is an artist upon whom nature lavished her gifts, and that he has an absolute independence of finger and a surprising memory. The writer further asserts, that he possesses that individuality, without which it is impossible for a performer to be rated above mediocrity. One of the most pronounced manifestations of this individuality, is that nervous impetuosity which many times in romantic compositions, where passion and dramatic effect are demanded (for example, in Schubert's "Erl King") helps him, but, at other times, is out of place, as in some of Beethoven's "sonatas," Bach's Italian "concerto," &c. There is no doubt that he may rightly be considered an excellent piano virtuoso, but in no sense is he great in the sense that Rubinstein, Bülow or Joseffy is.

....A correspondent of the London *Musical Times* makes a complaint against organists extemporizing long preludes before anthems, and expresses it as his opinion that the practice is carried on to some extent throughout England. He recites his attendance at a service in which one of Sir F. G. Ouseley's anthems was sung, and asserts that it was preceded by an "introductory fantasia," not only totally different in character to the music of the anthem, but at least as long as the anthem itself. To make matters worse, the organist guilty of this artistic incongruity was one quite well known and possessed of real ability. No true musician can conscientiously countenance such a violation of good taste, seeing that if the anthem is considered worthy of performance the composer's idea should be respected and carried out to the letter. Modern performers have too loose ideas

about additions to every class of work. It is a reprehensible failing.

....A writer in a London journal has rightly said that to suppose Bach would set his face against the use of the full resources of a modern organ for giving greater life and variety to his compositions for his favorite instrument is absurd. This assertion is quite correct, for Bach enthusiasts often forget that had their favorite composer lived even in the time of Mendelssohn, or had the organ in his day been modeled after what it is at present, his compositions would present very different features to what they do now. Great as Bach's imperishable works are, there is a certain sameness about them which somewhat tires, if a number of them are consecutively performed. Bach wrote for the organ of his time and country. The orchestral features of the instrument were unknown then, and rapid changes of stops had not been thought of. What changes were made were chiefly those of playing different passages on different manuals. Bach would have been great at any time.

....A romantic story is told in a recent issue of *Le Guide Musical*. The chief officer of the Paris Conservatory recently had occasion to acknowledge a generous gift of 10,000 francs, sent for the purpose of purchasing musical instruments. Although the donor's name was withheld, he is understood to be the Duke de Campo-Salice, who is no other than M. Reubsaet, a talented singer who studied in the Brussels Conservatoire, and who had some success in his short career. M. Reubsaet married the widow of Mr. Singer, the person of sewing machine fame. It is averred he discovered his claim to the title of Duke de Campo-Salice in some old family papers. A short account of his life is given by E. Gregoir, in his "Documents historiques relatifs à l'art musical," wherein it is stated that Victor Nicolas Reubsaet was born in 1846. He played both the violin and cornet, and was professor at the music school of Groningen. He owned a fine tenor voice, and in 1867 took tenor parts at the Brussels Flemish Theatre du Cirque. M. Reubsaet obtained the first prize for singing at the Conservatoire directed by M. Fétis, and afterward studied in Paris with Duprez, subsequently singing at concerts in Belgium and England.

....What is the ideal of pianoforte playing? Answers to this question would vary with each individual's taste. It is said that Chopin placed the ideal of piano playing very high. He had a beautiful style, and those who remember his execution say that it was perfect, but perhaps not weighty enough. In this respect Joseffy fails, although with regard to delicacy he stands pre-eminent. Chopin's touch was of the most exquisite, a single phrase sufficing to charm his hearers. For a combination of excellencies, Rubinstein may always be quoted. He had a velvet touch when he liked to exhibit it, and titanic power when passages called for its use. In Bülow's playing sentiment and warmth were apparently absent, and in its stead stood prominently out intellectuality and scholarship. Altogether, no one performer reaches a cultivated musician's ideal. There is always something or other lacking, which something varies according to the education, taste and temperament of every musician.

....Foreign journals say that Franz Rummel, so well received in New York recently, has met with such success in Berlin that he intends to settle there permanently. As a piano virtuoso Mr. Rummel stands very high, and but for certain mannerisms would delight intelligent auditors in a still greater degree. His enthusiasm cannot be questioned, and his energetic style of playing was well calculated to carry his hearers along with him. Of course, with such a decided individuality, his interpretations of masterworks varied greatly. Chopin's music was not the best suited to show his various excellencies, but in Schumann's and Liszt's works he never failed to make an admirable impression. He betrayed a tendency to force the piano somewhat, not uncommon in modern pianists. In this way the tone of the instrument was often harsher than it would have been in the hands of other less masculine performers. Altogether, Mr. Rummel was an artist with uncommon talent.

FOREIGN NEWS IN BRIEF.

...."Les Pontins," the new comic opera by M. Montaigne and G. Hue, has had the parts distributed among Mlles. Cécile Mézeray and Molé, MM. Monliérat, Vermouillet and Piccaglia. It is rumored that Camille Saint Saëns intends giving up playing in public, in order to devote himself entirely to composition.Antony Garnault, brother of the admiral of that name, has written a collection of pieces under the title, "Eighteen Melodies," which are highly praised.*Le Ménestrel* announces that Clément Brontin, holder of the "Prix de Rome" in 1878, has returned to Paris. He is now at work upon an opera in four acts, the libretto by E. Guinand. The work bears the title "Boabdil," and the scene is laid in Spain during the downfall of the Moorish government.W. S. Rockstro is engaged upon a popular "Life of Handel," which will be published by Macmillan & Co.An English version of Lecocq's latest opera, "Le Jour et la Nuit," is soon to be produced at the Strand Theatre, London.The "Promessi Sposi," of Petrella, was recently successfully performed at the Scribe Theatre, Torino, by the Melodramatic Society at that place.Another star is about to disappear. The celebrated Croizette abandons the Theatre of the Comédie Française in order to marry a star, a

rich banker of Paris named Stern, which is the German name for star.Romeo Orsi, inventor of the clarinet with double tonality, has been named Cavalier of the Crown of Italy.The San Carlo Theatre, Naples, is being decorated for the approaching season.The impresario, Bolognini, has rented the theatre of the "Cercle de Méditerranée" for 20,000 francs for the purpose of giving Italian opera. The season opened on Christmas Day.Renzo Masutto, son of Maestro Giovanni, has finished a great work of the descriptive order, entitled "Le grande manovre." He is now music teacher in Cairo."Aida" at the Paris Opera has reached its seventieth representation, the receipts amounting to 1,257,123 francs.There has just been published the private life of Enrico Petrella, written by his daughter, Clelia.The opera by Maestro Impallomemi, "Fatima" and not "Fantina," has been withdrawn from the Palermo stage.According to Egyptian journals, Gounod is about to pay Cairo a visit.A new opera, called "Zuma," by Fornari, was recently given at the Bellini Theatre, Naples, directed by the composer in person. It was well performed and proved highly successful.At the Circo Ferdinando, Madrid, a short time ago, there was a beginning of a fire, caused by a jet of gas; but fortunately it was immediately extinguished.The Philharmonic Academy, Bologna, has undertaken the publication of the "Catalogue of Autographic Collections," presented to it by Masseangelo Masseangeli.In the first "Elite Concert" of this season, at the Berlin Winter Garden, the celebrated Edwig Rolandt sung, and the pianist Pirani played with much success.At the Galeries, Brussels, will soon be put in study a comic opera in one act, entitled "Il Tricorno," music by Laurent de Rillé.In the corridor of the Paris Opera are to be placed the busts of Saint Hubert and the ballet dancer Gardel.The celebrated violinist Sarasate has recently been in Frankfurt. He will go to Russia, then Italy, and afterward will appear in England.

A Welsh Christmas Festival.

THE Welsh residents of the city of New York had a thoroughly characteristic celebration of the Christmas holiday yesterday at Chickering Hall, when the annual Eisteddfod was held. Sessions were held in the morning, afternoon and evening, and large audiences were present at each session, including natives and descendants of natives of Wales from Brooklyn and Utica, N. Y.; Philadelphia and Scranton, Pa.; Elizabeth, Newark and Jersey City, N. J.; and New Haven and Bridgeport, Conn. The hall was simply decorated, the only attempt in this way being on the wall in the rear of the stage, where a banner with Welsh mottoes and the duo dragon was displayed, it being flanked on one side by the American flag and on the other by the British flag. Above this trio of banners was a wreath, the only bit of green displayed, and surmounting this the motto, "Coreu-arl arf dyso," which in English means "The best weapon is the weapon of knowledge," a most appropriate motto for the Eisteddfod, which was, as one of the adjudicators pronounced it, an intellectual and musical wrestling match. The Rev. Dr. Llewellyn D. Bevan officiated as conductor at all the sessions, and was assisted in his duties by a committee consisting of Samuel R. Jones (secretary), John Lewis (treasurer), the Rev. D. D. Davies, Evan Davies, William James, William Jeremiah, Aneurin Jones, Robert Lewis, William Lewis, Thomas C. Powell, J. W. Parsons Price, Hugh Roberts, Evan Williams, Richard Williams, Jr., and William H. Williams. In opening the exercises of the day, Dr. Bevan alluded in felicitous terms to the characteristics of the Welsh people, their sturdiness, morality and intellectuality, and then, in a facetious vein, he referred to their love for their language, which they cherish because of its antiquity. Adam and Eve were Welshmen and spoke the language in its purity until after the fall, when, he supposes, the English language was used. He supposed that the Welsh would be the language in Paradise, as it had been in the Garden of Eden. The Hon. Horatio Gates Jones, of Pennsylvania, served as president at the morning session, and referred to the pride justly felt by the Welsh people in the fact that a Welshman, Roger Williams, was the first to introduce into this country the doctrine of religious liberty. He also referred with evident satisfaction to the fact that the Welsh nation had never been wiped out of existence, as it had never been united to England by any act of union. The first competition of the session was a mixed duet for a prize of \$10, for which there were three pairs of competitors, the successful ones being Miss N. D. Campbell and H. C. Frink, of New York city. The prize of \$10 for the best rendering of the bass solo, "The Tempest," was divided between H. M. Hyman, of New York, and Henry E. Jones, of Hyde Park, Pa. To the Rev. J. G. Lewis, of Wilkesbarre, Pa., was awarded the prize of \$20 for the best pydded (ode) on "The Obelisk." The prize of \$8 for translations of selections from Bunyan and Chateaubriand into Welsh, was divided between H. M. Edwards, of Hyde Park, Pa., and Hugh G. Thomas, Middle Granville, N. Y. For the best rendering of the trio, "Fair Flora Decks," the prize of \$15 was awarded to Owen E. Owens, G. E. Owen, and John Evans, of New York city. The prizes not awarded were \$25 for the Essay on "History and Peculiarities of Political Parties in the United States," \$10 for a humorous song on "Castle Garden as an Emigrant Landing-



THE ONLY BANJO THAT
RECEIVED A MEDAL.

G. ROBERT MARTIN,

No. 31 Cortlandt Street, New York,

MANUFACTURER OF THE CELEBRATED

THE ONLY BANJO THAT
RECEIVED A MEDAL.



MARTIN GUITARS

Proprietor and Manufacturer of the DOBSON'S PATENT CLOSED-BACK STAGE AND PARLOR BANJOS.

REPORT OF THE CENTENNIAL COMMISSION:—"A noteworthy improvement on the ordinary kind; they are excellent in material and workmanship; of full resonance, and effective in tone."
[Seal.] Attest: J. R. HAWLEY, President; J. L. CAMPBELL, Secretary. A. T. GOSHORN, Director General.

Also Manufacturer of the Improved Piston Patent Light-Valve Band Instruments, and Importer and Jobber of all kinds of Musical Merchandise.

FOR SALE BY ALL FIRST CLASS MUSIC HOUSES.

NEW YORK—112 Fifth Avenue.

BALTIMORE—Cor. Eutaw & West Sts.

BALTIMORE—304 & 306 W. Baltimore St.



MANUFACTURERS OF

GRAND, UPRIGHT AND SQUARE PIANO-FORTES.

FOR OVER FORTY YEARS BEFORE THE PUBLIC, THESE INSTRUMENTS
HAVE, BY THEIR EXCELLENCE, ATTAINED AN UNPURCHASED PRE-
EMINENCE, WHICH ESTABLISHES THEM THE UNEQUALLED IN

TONE, TOUCH, WORKMANSHIP and DURABILITY.

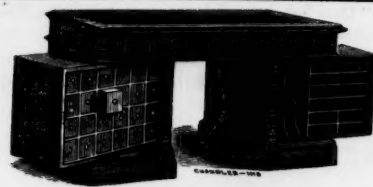
NEW YORK WAREROOMS. STERLING ORGAN COMPANY,

No. 9 West Fourteenth Street.

E. H. McEWEN & CO., Managers.



CLOSED.



OPEN.

THE BEST FLAT TOP DESK IN THE WORLD!

None of the various appliances we have presented for facilitating Desk labor have met with greater approval than the above. The lower sections are pivoted to the framework of the body of the Desk, which, with a touch of the hand, rotate at the will of the operator. Awkward drawers and doors are thus done away with, and proper facilities afforded for the convenient classification of Books, Papers, &c. Twenty-four Pigeon-Holes in left case filled with our Patent Filing Boxes. We apply the same principle to Cylinder and other styles of desks. For particulars and prices send 8-cent stamp to

T. G. SELLEW, 111 Fulton St., N. Y., Agent.

Indianapolis, Ind.

THE MASON & HAMLIN ORGAN CO.,

Whose Cabinet or Parlor Organs have won Highest Honors at every one of the Great World's Industrial Exhibitions for Fourteen Years (being the only American Organs which have been found worthy of such at any), have effected more and greater practically valuable improvements in their Organs in the last year than in any similar period since the first introduction of this instrument by them, twenty years since; and are now offering Organs of higher excellence and enlarged capacity; also, popular medium and smaller styles of improved quality, and at Lower Prices: \$22, \$30, \$54, \$60 and upwards. A NEW ILLUSTRATED CATALOGUE, 36 pp., 4to, is now ready (October, 1881), fully describing and illustrating more than one hundred styles of Organs. This, with net prices, and circulars containing much information about organs generally, which will be useful to every one thinking of purchasing, will be sent, free and postpaid.

Address MASON & HAMLIN ORGAN CO., 154 Tremont St., BOSTON; 46 E. 14th St., NEW YORK; or, 149 Wabash Ave., CHICAGO.

G. A. ZOEBISCH & SONS,

46 Maiden Lane, New York,

Manufacturers of the Best Quality Brass and German Silver Rotary Valve

BAND INSTRUMENTS.

Also "Besson," "Courtois" and "Distin" Styles Patent Light Piston Valve Cornets and Band Instruments.

AND IMPORTERS OF AND WHOLESALE DEALERS IN

French, German and Italian **MUSICAL INSTRUMENTS,** Strings and Musical Merchandise in general.

Depot for C. F. MARTIN & CO.'S CELEBRATED GUITARS.

Which stand and ever have stood unrivaled, and are acknowledged the best in the world by the most eminent Soloists, such as: Madame De Goni, Mr. J. B. Coupa, Mr. Wm. Schubert, Mr. S. De La Cova, Mr. Chas. De Janon, Mr. H. Worrell, Mr. Napoleon W. Gould, Mr. N. J. Lapkowski.

Depot of Genuine "Meyer" Flutes and Piccolos, "Berteling" Clarionets and Flutes, "Rogers" Best Drumheads, Tiefenbrunner Zithers,

McTAMMANY ORGANETTES AND MELOPEANS.

DANIEL HESS,

33 MAIDEN LANE, - - - NEW YORK,

— MANUFACTURER AND IMPORTER OF —

Cornets and Band Instruments,

WITH IMPROVED ROTARY VALVES.

Also, with German Piston and with Patent Piston Light Valves of celebrated makers. French, German and Italian Strings, and Musical Merchandise in general.

NEW VIOLIN CASE

Without exception, this is the neatest, most durable and prettiest shaped Violin Case ever made. It combines lightness and durability, is full lined and air-tight. The Box is made of Black Walnut, and shaped like the Violin, has a place for two Bows and a receptacle for Rosin and Strings. Handle on top or in front. The greatest Violin Players of our day pronounce it the best Box to carry and preserve the Violin.

PAT. SEPT 14, 1880.



THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION FORBIDDEN.

Microfilm of a copy in

The Newberry Library Chicago 10 Illinois

place; \$15 for essay on "The Influence of Nonconformity on Liberty"; \$10 for sight-singing; \$8 for a translation of Gwledd Belsasar into English; these not being awarded because there were not among the competitors any whose work was of sufficient excellence to merit a prize.

The Rev. Dr. S. Irenæus Prime was president at the afternoon session, and Owen Jones, vice-president. On taking the chair Dr. Prime said he was not a Welshman, though he would like to have been born one, for he always had the greatest admiration for Welsh characteristics and ability. During the competitions the Rev. Dr. John Hall, who was one of the guests on the stage, was introduced as one who ought to have been born a Welshman, but who had had the misfortune to be born across the Channel in Ireland. Dr. Hall asserted that the Welsh preachers were the ablest in the world, and advised the Welshmen to perpetuate the traditions and religious training of their country, which have in the past made the people of Northern Wales the most intelligent, diligent and God-fearing people in the world. Dr. Bevan made an allusion to the late Sir Hugh Owens, and the committee was instructed to forward to his family a suitable tribute of respect to his memory from this Eisteddfod. The competitions and the prizes awarded at the afternoon session were as follows: Ten dollars for the best rendering of the alto solo, "The Old Street Lamp," to Miss N. D. Campbell, of New York; \$5 for an Englyn (ode) to "Y. Cof." (Memory), to William Thomas Glaslyn, of Hyde Park, Pa.; \$10 for singing the duet "Flow Gently, Deva," to H. M. Hyman and Charles H. Thompson, of this city; \$10 for reciting Gwledd Belsasar; \$2 for a drawing of a bust of Danie Webster, to Arthur Trehearne, of New York city; \$10 for singing "Love Lies Bleeding," divided between Charles H. Thompson, of New York, and W. H. Macully, of Jersey City; \$8 for a translation of "Trioedd yr awen," divided between Thomas C. Powell and another competitor; \$25 for the best rendering of the quartet, "Lovely Night," to four gentlemen from Scranton, Pa. The afternoon session was pleasantly closed with a recitation by Lizzie Harris, of Hyde Park, in Welsh, the subject being "The Destruction of Pharaoh and His Hosts in the Sea," and in its delivery the guttural Welsh seemed musical.

At the evening session the hall was filled to its utmost capacity. Postmaster-General James, of this city, presided. Dr. Bevan introduced him as the best lettered man in the country, and in behalf of the Welsh people said he was sorry that Mr. James could not be retained in the position he can fill more ably than any other man in the United States. On taking the chair the Postmaster-General spoke as follows:

"LADIES AND GENTLEMEN: Such a welcome as you have extended to me can only be inspired by the fact that you have not forgotten that the martyred President, James A. Garfield, had called a descendant of one of your countrymen to be one of his constitutional advisers [prolonged applause], for I am not foolish enough to think that this great ovation is due to anything that is personal in me. Congratulating you most heartily upon the success that has attended the exercises of the day, let me express the hope that your voices to-night will be in tuneful accord with those which rang out to startled shepherds on that first Christmas Eve, and whose

'Echoes roll from soul to soul,
And flow forever and forever,'

proclaiming 'On earth peace, good-will to men.' Ladies and gentlemen, I return my sincere thanks for the honor that has been conferred upon me this evening in being chosen to preside over your deliberations."

The musical contests of the evening were sharply contested, particularly that for the three-hundred dollar prize, to be given for the best rendering of the chorus, "Rise up, arise," from Mendelssohn's "St. Paul." The contestants were the Lackawanna Choral Society, of Scranton, Pa., and the Manhattan Choral Union, of New York city. Both societies numbered a hundred members, and sang very finely and with excellent taste and evidences of careful training. The prize was divided between the competing choruses, the judges being unable to say which was the better of the two, the points of merit and demerit being so nearly equal. The New York Glee Club was successful in the competition for the prize of \$75 offered to the male chorus who should give the best rendering of the choruses, "Happiest Land" (Hutton) and "Hiraeth" (Price). The prize of \$25 for the best rendering of the mixed quartet, "God is a Spirit," was divided between H. M. Hyman and party and William James and party, both of New York city. The six ladies who competed for the soprano solo were each awarded a prize of \$5. Jennie Harris, of Hyde Park, received a prize of \$5 for the best recitation of "The Old Oaken Bucket." A prize of \$50 for the best musical composition for a club song for the Cambrian Bowling Club was divided between G. Elmer Jones, of Utica, and a composer with the nom de plume of "Philemon." A prize of \$35 for the composition of a peculiar Welsh poem called the "Awdl," the subject being "The Tempest," was awarded to an unknown person with the pseudonym of "Pelerin."

The audience voted unanimously to continue the existing committee during the coming year, with the view of establishing a National Eisteddfod. Telegrams of congratulation were exchanged between the Eisteddfods in session here and in Racine, Wis. The session was closed by the singing by the united chorus of "Rise up, arise," under the directorship of Howell D. Jones, of the Lackawanna Society, of Hyde Park, Pa.

Ella Montejo.

ELLA MONTEJO is an American histrionic lyric artist of exceptional ability, who made her debut upon the concert stage, in 1877, at her native city, Philadelphia, achieving at once success. In the following year (1878) she made her debut in English opera in the same city, displaying exceptional dramatic talent, which secured for her at once offers from several managers to travel, which she was unable to accept on account of the illness and subsequent death of a favorite sister. In the meantime she appeared in her native city at the Academy of Music, International Exhibition, at the Philharmonic rehearsals, and other places, always with the same popular favor. In the summer and fall of 1879 she sang at concerts in New York at the Academy of Music, Grand Opera House, and Madison Square Garden. At the last two under the direction of Gilmore and Dodworth respectively. In the fall of the same year (1879) she accepted an offer from Signor Operti, to create the leading soprano rôle in an English opera, written by himself, and in which she achieved the favor of both public and press in the cities of Philadelphia, Baltimore, Washington, &c. While on the threshold of her career as a lyric artist she was summoned from the stage to the bedside of an invalid mother, whom, after eighteen months of unremitting and careful nursing, she followed to the grave, since which she has been in retirement. Miss Montejo belongs to the Italian school, having received her instruction from such masters as Pasquale Rondinella, of Philadelphia, François d'Auria, of New York, and Ettore Barilli, the distinguished brother of Adelina Patti. She possesses a voice of rare timbre, power and sympathetic expression, well cultivated, great dramatic ability, fine stage presence, and exceptional charms of grace and beauty. While her voice is a pure soprano, the middle and lower notes possess the tone and color of a rich contralto, which enables her to sing solos beyond the range of ordinary sopranos. She is essentially a dramatic soprano, and at her best in such roles as *Aida* or *Carmen*.

SOCK AND BUSKIN.

....The Madison Square Company was to play at Davenport, Iowa, last night in "The Professor."

....The Fisher Opera House at West Bay City, Mich., was burned on Monday night of last week. Loss \$20,000; insurance, \$6,000.

....One of the best companies on the road is said to be the Stevens-Winston Combination, now playing at the Eighth Street Theatre in Philadelphia. Miss Winston and Miss Gordon have established themselves as favorites with the Quaker City public, and are well supported by a competent company.

....During Christmas week the Philadelphians have had John McCullough at the Walnut Street Theatre, Robson and Crane in "Our Bachelors" at the Opera House, and at the Chestnut Street Theatre the "Princess of Bagdad." John S. Clarke appeared at the Lyceum in a new comedy, "Elopement." Mr. and Mrs. Rankin reappeared at the Arch Street Theatre in "The Danites." "Patience" was presented at the Academy of Music.

....A beautiful memorial case in memory of Mary McVicker-Booth, and a Christmas gift from J. H. McVicker to his wife is of ebony, carved and inscribed. The entire case is about eighteen inches high. From the top corners hang poetical tributes to the memory of Mrs. Booth, printed on white satin slips with silver tassels, "The Little Beatrice," by Eugene J. Hall; "Mary McVicker-Booth, her prayer answered," by Mary E. Gilman; "Sympathy," by Fannie Marie Doane; "Mary McVicker-Booth," by Stella Brewer. Upon the top panel of the memorial and just below the handsomely-carved arch, is the inscription: "In memory of Mary McVicker, Mrs. Edwin Booth." Below this is the inscription: "Died November 13, 1881, aged 33 years." At the centre of the memorial there is a glass-covered frame, which contains a marble tablet. On this there is a yellow rose, and clinging to a vine a yellow bird with the natural plumage, holding a pair of crossed keys, tied with a white satin ribbon. Below this is a photograph of Mrs. Booth entwined with a wreath of smilax. The whole tribute is said to be beautiful, and each part contains something understood by the afflicted parents.

....Talent does not always descend from parents to children, although as a remarkable instance of this the Bach family will always be quoted. Nevertheless, frequent cases are met with where the talent of even one parent has been copiously transmitted to his or her offspring, as the case may be. A late example quoted is that of the two daughters of the recently deceased M. Lemmens, who lately made their debut in Louvain. Mary and Ella Lemmens-Sherrington have been studying under their mother, who is at present professor of singing at the Brussels Conservatoire. They have also received lessons from Mme. Lind-Goldschmidt. Their voices (one soprano, the other contralto) are described as of fine quality. But what is of far greater moment, it is said that they both have artistic gifts of the first order, and thus are almost certain to acquire much fame in the future. The musical world will watch their artistic progress with more than ordinary interest, because of their parents' recognized position in the world of artists.



NEW YORK, SATURDAY, DECEMBER 31, 1881.

A PIANO with a "chromatic keyboard" was on exhibition at the recent Milan Exposition. A well known piano manufacturer on Fourteenth street, this city, tried the same device a few years ago, but up to the present time it has made no headway. The "chromatic keyboard" does away with the regular alternate succession of two then three black keys, as also, of course, with two white keys being together. The new keyboard throughout its entire compass is constructed on the principal of a black key following a white key. The jury at the Milan Exposition thought so highly of the new invention that it unanimously awarded it a gold medal. The notation employed for this novel keyboard consists in so many small disks, similar to notes, but without stems, black or white, according as the fingers have to touch black or white keys. The question was asked, whether it was not possible to read musical works from the ordinary notation now in use, and if the mechanical difficulties of fingering were in any way diminished on the "chromatic keyboard," which was answered in the affirmative. It is extremely doubtful, however, whether the new keyboard will ever supersede that now in use, although it is a curiosity.

A NOTHER recent and really valuable invention affecting the structure of pianos was represented at the Milan Exhibition. This also has been introduced here by a well-known firm of piano manufacturers. The patent consists of a mechanism by means of which the entire keyboard of a piano can be raised or lowered in pitch three or four semitones (either way) as may be desired. The specimen exhibited at Milan was from the factory of Pleyel, Wolff & Co., Paris, and was denominated the "transposing piano." The mechanism may rightly be said to supply the lack of unusual intelligence and capability of the majority of performers. Every well educated musician is supposed to be *au fait* in the matter of "transposition," but there are few of these in comparison with the large number to whom "transposition" is hopelessly impossible. The "transposing piano," however, makes transposition easy and accessible to every player, and the Milanese jury, after a thorough trial and inspection of the instrument, unhesitatingly awarded it a gold medal. The "tone-sustaining" pedal was also represented at the Milan Exhibition, and was much admired by the jury. But perfect mechanism can never replace artistic spirituality, and the great artist must always remain as rare as ever.

A NEW application of an old idea was recently placed before the public at a recent small German Exhibition. Although it perhaps concerns artists more than piano manufacturers, yet as it may in time become a feature of every instrument, this new presentation of an often tried and useful device may be placed under the heading of trade matter. The invention in question is by Herr Föhr, and is called the "Elektro-Chemischer Notenschreibapparat." It is an electric apparatus attached to a piano, and is said to write down on a sheet of paper anything played or extemporized on the keyboard. The idea, as before stated, is not in reality new, as there appeared some years ago a highly ingenious machine called the "Pianographe," the invention of M. Guerin, which, on being attached to the piano, indicated, on paper prepared for the purpose, anything played by the pianist. But, although Herr Föhr's device is not a completely new idea, it is said to be the most perfectly carried out of any such mechanism yet produced. Besides using electricity, Herr Föhr employs a chemically colored stain, which is one of the chief elements in the faithful registering of what is performed. The apparatus is neither complicated nor elaborate, the battery power lasting a long time, and its renewal costing only a trifle. For artists it is invaluable.

THE trial of the assassin Guiteau has brought prominently forward a piano manufacturer of unique reputation. At first sight it might seem as if an enemy or enemies of the piano maker in question had maliciously tried to work him injury in a financial way; but acute intellects will not hesitate to assert that the whole affair is a sharp and well planned advertising scheme.

Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

C. KURTZMANN

— **GRAND** —
SQUARE and UPRIGHT,
Nos. 106, 108 & 110 Broadway,
BUFFALO, N. Y.

PIANOFORTES

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the
World's Fair, Vienna,
1873.

ST ECK

Gold Medal at the
World's Fair, Vienna,
1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."

FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

GEORGE BOTHNER,

MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions.

144 and 146 Elizabeth St., New York.

J. M. PELTON,

Manufacturer and Dealer in

PIANOS AND ORGANS,

28 East Fourteenth Street, New York.

SEND FOR CATALOGUES AND WHOLESALE PRICE LIST.

Established in 1857.

J. W. BRACKETT,

— Manufacturers of —

GRAND,

Upright and Square

PIANOFORTES.

Patent Pedal
Upright Pianofortes
a Specialty.



WAREROOMS AND FACTORY.

581 Washington Street, BOSTON.

THE LOCKWOOD PRESS

No. 74 DUANE STREET, NEW YORK,

CLAIMING the ability to produce first-class typographical work, and possessing the latest improved presses, capable of doing the finest class of printing, the undersigned, owing to the numerous unsolicited favors from various patrons, has equipped a complete

BOOK, NEWSPAPER AND JOB

STEAM PRINTING ESTABLISHMENT,

and is now prepared to execute all orders with which he may be entrusted, from the smallest Card, Notehead or Circular to the largest Book, Newspaper or Catalogue. LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

— CATALOGUE WORK A SPECIALTY. —

Accurate translations made and printed in English, French, Spanish, German or Portuguese.

The undersigned will also undertake to produce in miniature or enlarged form, by the best process yet discovered, electrotype plates of wood-cuts, price lists, catalogues, &c., an ordinary proof sheet being all that is necessary for their production. In applying for estimates, send one copy of the work to be reduced, with the size desired, and, if required to be printed, the number of copies wanted.

Special attention given to all orders for fine wood engraving by the best artists, on the most favorable terms. Electrotypes furnished, mounted on wood or metal, at short notice. Address all orders to

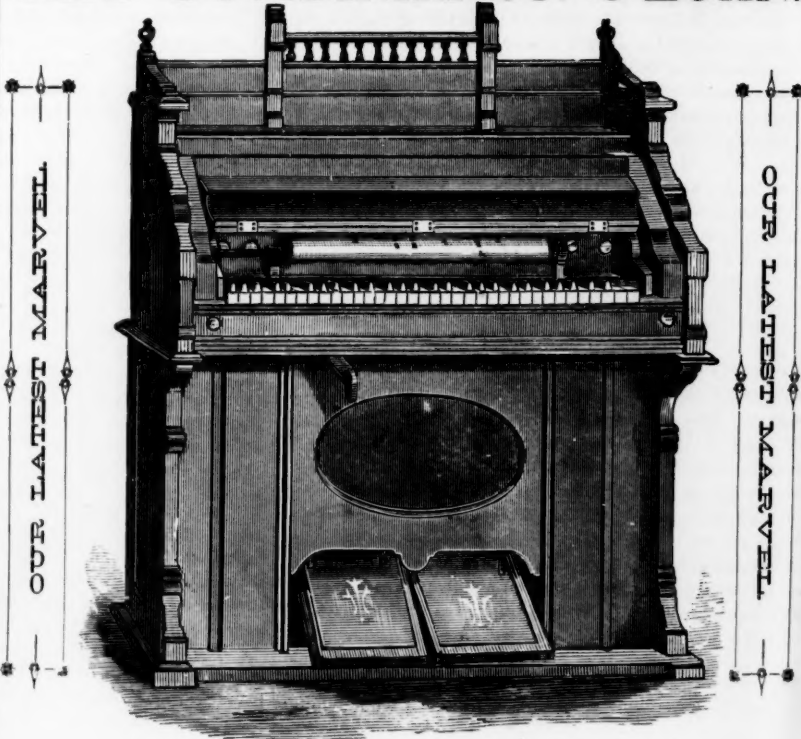
HOWARD LOCKWOOD, Printer and Publisher,

No. 74 DUANE STREET, NEW YORK.

LOCKWOOD'S DIRECTORY OF THE PAPER TRADE.

THE AMERICAN MAIL AND EXPORT JOURNAL.

THE COMBINATION ORGAN.



THE COMBINATION ORGAN is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

whose originator it would not be difficult to clearly indicate. Where legitimate advertising fails to command sufficient support, other means of a very questionable character have to be resorted to, which in the end, however, succeed in only blinding those who see no farther than their own nose. Sterling manufacturers rely upon their instruments, knowing that they merit and command public attention and appreciation, and in this they do not err. On the other hand, inferior firms gain notoriety in a no less notorious way, and what purchasers are thus induced to buy discover in the near future the short-sighted policy which forced them to expect a good and reliable instrument for a third of the true cost.

WE have received an autograph letter and printed circular from a piano manufacturer in Stettin, Germany, named C. René. It appears that during Herr René's recent illness his confidential clerk had full control of the business, but proved to be a treacherous employee. In the absence of Herr René this faithless clerk entered into negotiations with a rival piano manufacturer, and eventually enlisted himself in his services, taking with him much private information concerning the regular customers of his former employer. When Herr René was able again to attend to his affairs he began to receive several letters of inquiry from agents who formerly dealt with him, relating matters which proved that his business secrets had been confided to the piano manufacturer who had taken into his employ the clerk who had turned traitor. This piano manufacturer had begun to offer his instruments to René's customers, but they would not enter into business relations with him until they had written to René himself, and thus the fraud became known. After all this, articles were published in several papers calumniating Herr René, the author of which it was easy to indicate. An autograph letter was, therefore, sent by Herr René to the papers in which the articles had appeared, informing the editors that if any article was published after date of receiving the autograph letter, Herr René would prosecute such journals for malicious libel, having full proof to sustain his assertions. From all of which it will be seen that America is not the only country wherein abide and flourish sharpers.

It seems, from general reports, that our sister country, Canada, is making supreme efforts to cope with American piano and organ manufacturers. This fact will not lessen the confidence we have in the superior excellence of our instruments, and the ability of turning them out more rapidly and at less cost than is possible, for many years to come, by Dominion firms. The factories in Canada are by no means thoroughly equipped with mechanical appliances, else there would not exist the necessity of importing so many parts of instruments, which has to be generally done. By and by the competition may assume serious proportions, but great names will have to become by-words in Canada as our great names are here. But for the tariff no Dominion manufacturer could exist, and even as it is American instruments are cheapest. The manufacture of organs is said to be greater than that of pianos over the border, which is scarcely to be marveled at, seeing that, first, the organ is cheaper than the piano, and, secondly, that primitive taste prefers the more religious instrument. America, having succeeded in rivaling European nations in the art of piano and organ making, there is no need for it to fear an artistic-mechanical conquest by the Dominion.

THE hire and installment system of disposing of pianos and organs is unsatisfactory and complex enough to bother a good many dealers and purchasers. Still it would seem that hirers and purchasers of musical instruments on the installment plan in this country are better off than those doing business in the same way in England. The *London and Provincial Music Trades Review* says: "If a hirer does not pay the installments with tolerable regularity, the dealer takes back the instrument, allowing nothing for back hire." It adds that the chief difficulty with which the English trade has to deal is with those who hire a piano on the three years' system, pay one installment and "levant." The act is criminal, but it often does not pay to prosecute, and still more often the offender cannot be found. The largest firms do not let on the hire system at all. All this proves that any but a cash business involves risks innumerable, and forces dealers to have recourse to expedients which may seem unnecessarily severe, but which are really demanded for common safety.

... Horace Waters & Co.'s warerooms were emptied six times during the present month, although they were replenished with a large stock each time. The firm has done no rental business for the past two months in consequence of the large number of sales made in that period.

NOTES AND ACTIONS.

....A new music store is to be opened in Holyoke, Mass.
The Episcopal church, Broad Brook, Conn., has put in a new organ.
On Christmas eve, Sohmer & Co. had not a single piano in their warerooms.
J. N. Billings, of Billings & Co., last week made a great improvement on his patent pedal-guard.
A judgment for \$368 has been rendered against C. L. Kneeland, musical instrument dealer, Franklin, N. Y.
Jacobs Brothers are very busy, and report, that from present indications, their future prospects are very brilliant.
The Ithaca Organ and Piano Company, as will be seen from its advertisement in another column, wants several good piano action and tone regulators.
Lindeman & Son have orders on hand to keep them busy for over a month, and to make them work nights besides. The firm did a large retail trade last week.
Strauch Brothers are still working nights, so as to fill the orders which have been accumulating. The increase in the firm's business this year has far exceeded its anticipations.
Rufus W. Blake, of the Sterling Organ Company, Derby, Conn., returned on Saturday last from a tour through the West. During his trip he visited Chicago, Cincinnati, Cleveland and other principal cities.
The warerooms of the Mechanical Orguinette Company were crowded every evening last week with customers, and an immense number of sales were made. This firm shipped a large order to Hong Kong this week.
The fire which recently took place in the Congregational Church, Davenport, Iowa, destroyed the fine pipe organ made by the Lancashire and Turner Organ Company of Moline (Moline Pipe Organ Company).
A Weber's Chicago house sold during the month of November sixty-three Weber pianos, against forty-seven during the previous month. The managers of the concern, Messrs. Curtis and Mayer, report the prospects for this enterprise far beyond their anticipations at the start.
Billings & Co. have in course of preparation their first three unison square pianos, which, it is claimed, will be equal to any similar instruments in the city. This house is also making a new scale upright, which, it is said, will excel any upright piano ever produced by this house.
One of Sohmer & Co.'s concert grands was used at a musical festival given by the Simpson Methodist Church, Claremont and Willoughby avenues, Brooklyn, on last Monday evening. On prior like occasions the members of this congregation used the firm's pianos, and were each time so highly pleased with them that they secure them whenever they require such instruments.
Weser Brothers have enlarged their factory by the addition of an adjacent building, and have employed several more men, so that their manufacturing facilities are increased fully one-third. They now expect to produce sixteen pianos per week, and are at present working until midnight, so as to fill their orders in time. With a view of further increasing its business, the firm is negotiating for a large building, which is intended to be solely used as a case-making factory.
J. Burns Brown will form a connection with the American Automatic Organ Company, 100 Milk street, Boston, on and after January 1. He will have full control throughout the United States in establishing the wholesale trade of a new attachment, which, when applied to a piano or organ, will, it is said, cause it to play any tune ever published, by means of perforated sheets. Mr. Brown will also have a wareroom in Fourteenth street, this city, which will be his headquarters, and will control the retail trade of this article in New York and vicinity.
Owing to a great increase of business, Billings & Co. have enlarged their factory by an extension of 25x40 feet. The firm now has facilities for producing fully one-third more instruments than before the addition was made. The factory has also been recently painted, and in other ways renovated, which has improved its appearance to a great extent. About July 1 J. N. Billings became its superintendent, and since then all the instruments produced by this house show, it is said, a marked improvement both in appearance and quality. The best material that can be procured is used in their construction.
E. H. McEwen, of E. H. McEwen & Co., who have recently opened a wareroom for the sale of pianos and organs at 9 West Fourteenth street, came to New York in 1861 with J. M. Pelton, who then represented C. Peloubet & Son. In 1866, when the firm of Peloubet, Pelton & Co. was formed, he became the wareroom salesman. In 1868 he went on the road as traveling representative of the house, and in 1872 he secured a small interest in the concern, and after its dissolution he managed the business during Mr. Peloubet's absence in Europe. In his present enterprise Mr. McEwen has a silent partner with large means, and it is said that when the safe is closed at night the firm does not owe a dollar. The house manages the New York warerooms of the Sterling Organ Company, and it has sold ninety-two organs since December 5. It expects to ship from its rooms during the

next year at least 2,000 organs. The firm asserts that it will offer to the trade an organ that is second to none, and at a price that will defy competition. As Mr. McEwen has had twenty years of practical experience, and is well known in the trade as a man who keeps his word and is always ready to help a friend; besides, being genial, pleasant and affable, there is no doubt that he will win his way to success. The warerooms of the firm are excellently lighted and are well laid out. Mr. McEwen's bookkeeper and confidential clerk is Daniel Van De Water, who was for some time manager of the foreign shipment department of Peloubet & Co.

....The agents of the insurance companies in which B. N. Smith held policies on his factory have appraised the amount of damages done by the recent fire in that building. All of the stock in process of preparation is a total loss, but the machinery is only damaged by water. It is expected that the insurance will be adjusted by the time THE COURIER reaches the trade, and that the factory will be in running order in about two weeks after. Mr. Smith is receiving sympathetic letters from his customers throughout the country, and there is no doubt that he can not only hold his own trade but that he can supply all other orders soon after the holidays. It must be remembered that he has a drying-house full of lumber for use when the factory is ready for work.

FOREIGN TRADE ITEMS.

The following items are from the last issue of the *London Musical Opinion and Music Trade Review*:

....John Brinsmead & Sons are again enlarging their showrooms in Wigmore street by the addition of the adjoining house (No. 22).

....The old firm of Broadwood & Sons completed lately their 169,768th piano, consisting of grands (including 1,000 harpsichords), 39,644; uprights, 65,963; table-shaped (not made after 1864), 64,161.

....At the Stuttgart Exhibition gold medals were awarded to Kaim & Günther (pianos), Trayser & Co. (harmoniums), and M. Weigle (organs). Dürner & Son, of Stuttgart, and Herr Duysen, of Berlin, were *hors de combat*.

....E. Barnes writes that he has arranged for the sole agency of the Bay State organs. They are asserted to be the best and cheapest in the market, and those Mr. Barnes has already sold are stated to have given the highest satisfaction.

....At the Stuttgart Exhibition Schiedmayer & Söhne (as also did R. Lipp & Son) were awarded a special diploma. The senior partner of the first-named, Adolph Schiedmayer has been appointed president of the Royal Council of Commerce.

....H. Lawrence Harris has in the press a set of books for pianoforte dealers capable of showing their yearly financial condition; the number of pianos on hire; also the condition of the account between dealer and hirer on the three-years' system.

....We are informed that Mr. Haake will, in the course of next year, be fixing new steel and brass pin-plates to all pianos so ordered at a little extra cost. This maker also promises three new models—a tri-chord overstrung cottage, a new upright and a new overstrung upright grand (four feet six inches high).

....The bâton presented to Herr Meyer Lütz, last month, was manufactured by Köhler & Son, of Victoria street, Westminster. It is made of a perfect piece of African ivory, with a carved handle in relief, representing a Roman damsel carrying a lighted lamp. The upper part is encircled with a golden serpent, bearing an appropriate presentation inscription. The bâton reflects great credit upon the firm.

....Quitmann & Co., of 132 Queen Victoria street, have undertaken the sole agency for Great Britain of the "Seebold" castors, a new German invention, the yearly production of which already exceeds 150,000. They are much used on the Continent, and are said to reduce friction to a minimum, which is effectuated by means of an invisible grease-box. The prices at which these castors are offered certainly make them worth inquiring about.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

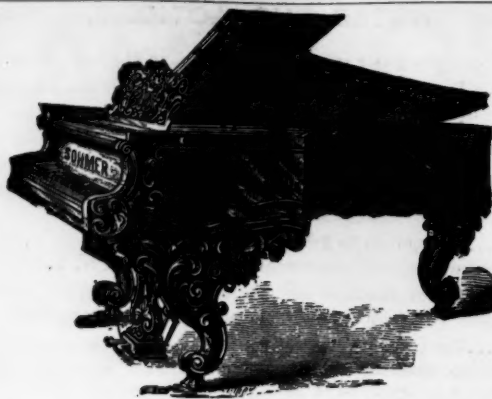
1. Venite Exultemus..... (soprano, solo and quartet)..... F. Schaffter.
2. Te Deum in G..... (quartet)..... "

No. 1.—There is nothing new in this "venite," yet it is so well written and is so generally effective that it may well receive attention at the hands of choir leaders. The introduction to the soprano solo, "O come, let us worship," is very similar to a phrase in the last act of "Les Huguenots," where Marcel marries Raoul and Valentine, the accompaniment being only a bass clarinet.

No. 2.—This "Te Deum" is well planned and written with a musician's skill. Several parts are effective, and the whole can be rendered by average choirs. It might have been better to have changed the signature of the key on

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

Chase Piano Co.

SQUARE, SQUARE GRAND AND IMPERIAL UPRIGHT GRAND

PIANOS.

The Only Successful First-Class Factory in the West.

Richmond, Ind.

HENRY F. MILLER

BOSTON,

PIANOS

MASS., U. S. A.

NEW ENGLAND CABINET ORGANS

Eclipse all others in Important Improvements!

Most Powerful Melodeons, Beautiful and Convenient. Study their Superb Qualities and you will have no other. Catalogues and Testimonial Books mailed free to applicants. NEW ENGLAND ORGAN COMPANY. Chief Offices, 1299 Washington St., Boston, Mass.



Send for Illustrated Catalogue. Mailed free.

CLOUGH & WARREN ORGAN CO.

Factory: DETROIT, MICH.

New York Warerooms:

44 EAST FOURTEENTH STREET,

(UNION SQUARE.)

THREE GREAT CITIES OF THE WEST



Linked Together by the CHICAGO AND ALTON RAILROAD. TWO TRAINS A DAY and no Change of Cars of any class between Chicago and Kansas City, Chicago and St. Louis and St. Louis and Kansas City. Union Depots in East St. Louis, St. Louis, Kansas City and Chicago.

No other line runs PALACE DINING CARS between Chicago and Kansas City, Chicago and St. Louis, and St. Louis and Kansas City. Meals equal to those served in any First-Class Hotel, only 75 Cents. THE FINEST PALACE RECLINING CHAIR CARS in the World are Run in all Through Trains Day and Night without Change, and FREE OF EXTRA CHARGE.

FULLMAN PALACE SLEEPING CARS, the Finest, Best and Safest in use anywhere. The Best and Quickest Route from CHICAGO TO MEMPHIS, MOBILE, NEW ORLEANS and all Points South via St. Louis. The Short Line to Missouri, Arkansas, Texas, Kansas, Colorado, New Mexico, Arizona, Nebraska, California, &c. The Great Excursion Route between the North and South, and to and from Kansas Lands and Colorado Health Resorts and Mining Districts. See that your Tickets read Via CHICAGO AND ALTON RAILROAD. For Maps, Time Tables, and all information, address

JAMES CHARLTON, General Passenger and Ticket Agent, 210 Dearborn St., cor. Adams St., CHICAGO, ILL. J. C. McMULLIN, Gen'l Manager, CHICAGO, ILL.

"THE GREAT ROCK ISLAND ROUTE"

Calls your attention to the following REASONS WHY, if about to make a Journey to the GREAT WEST, you should travel over it:

As nearly absolute safety as is possible to be attained. Sure connections in UNION DEPOTS, at all important points. No change of cars between CHICAGO, KANSAS CITY, LEAVENWORTH, ATCHISON or COUNCIL BLUFFS. Quick journeys because carried on Fast Express Trains. Day cars that are not only artistically decorated, but furnished with seats that admit of ease and comfort. Sleeping cars that permit quiet rest in home-like beds. Dining cars that are used only for eating purposes, and in which the best of meals are served for the reasonable sum of seventy-five cents each. A journey that furnishes the finest views of the fertile farms and pretty cities of Illinois, Iowa and Missouri, and is afterwards remembered as one of the pleasant incidents of life. You arrive at destination rested, not weary; clean, not dirty; calm, not angry. In brief, you get the maximum of comfort at a minimum of cost.



That the unremitting care of the Chicago, Rock Island & Pacific Railway for the comfort of its patrons is appreciated, is attested by its constantly increasing business, and the fact that it is the favorite route with delegates and visitors to the great assemblages, political, religious, educational and benevolent, that assemble from time to time in the great cities of the United States, as well as tourists who seek the pleasant lines of travel while en route to behold the wonderful scenes of Colorado, the Yellowstone and Yosemite. To accommodate those who desire to visit Colorado for health, pleasure or business, in the most auspicious time of the year, the Summer season and months of September and October, the Company every year puts on sale, May 1st, at all coupon ticket offices in the United States and Canada, round trip tickets to

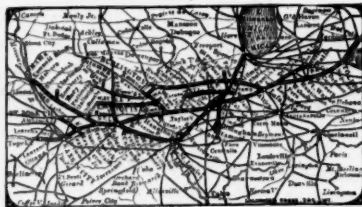
DENVER, COLORADO SPRINGS AND PUEBLO.

At reduced rates, good returning, until October 31st. Also to San Francisco, for parties of ten or more, good for ninety days, at great reduction from regular fares. REMEMBER, this is the most direct route for all points WEST and SOUTHWEST. For further information, time-tables, maps or folders, call upon or address

R. R. CABLE, Vice-Pres't and Gen'l Man'gr, Chicago.

E. ST. JOHN, Gen'l Ticket and Pass'r Agent, Chicago.

Wabash, St. Louis and Pacific RAILWAY.



The Great POPULAR THOROUGHFARE OF AMERICA.

Reaching in THE MOST DIRECT MANNER all the GREAT CITIES OF THE WEST, and passing through the GARDEN OF THE WORLD.

This Company runs the Finest Passenger Equipment, and operates the Most Extended System of Through Cars on the Continent. Tickets to all points North, East, South and West for sale at offices of all connecting lines.

Send Postal for the largest and best county map of the Western States ever published. Sent Free to any address.

J. C. GAULT, Gen'l Manager, ST. LOUIS, MO. H. C. TOWNSEND, Gen'l Pass. Agent, ST. LOUIS, MO.

Mthly Price, 6d., by Post, 7d., Subscript'n, \$1.75 a year.

The Orchestra and The Choir.

Published on the first of every month.

THE ORCHESTRA, which has been established nearly twenty years, has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

Scale of Charges for Advertisements.

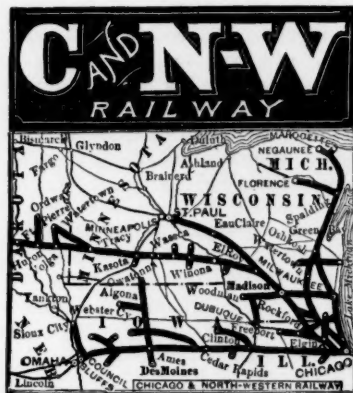
Per Inch, in Column, .60 5s. 6d.

REPEATS.—Four Insertions charged as Three if prepaid in one amount.

Ordinary Page, .45 4s. 6d.

Column, .42 4s. 6d.

WILLIAM REEVES, 185 FLEET ST., LONDON Office of "Reeves' Musical Directory."



The Chicago & Northwestern Railway

Is the OLDEST! BEST CONSTRUCTED! BEST EQUIPPED! and hence the

Leading Railway of the West and Northwest!

It is the short and best route between Chicago and all points in Northern Illinois, Iowa, Dakota, Wyoming, Nebraska, California, Oregon, Arizona, Utah, Colorado, Idaho, Montana, Nevada, and for Council Bluffs, Omaha, Denver, Leadville, Salt Lake, San Francisco, Deadwood, Sioux City, Cedar Rapids, Des Moines, Columbus, and all Points in the Territories, and the West. Also, for Milwaukee, Green Bay, Oshkosh, Sheboygan, Marquette, Fond du Lac, Watertown, Houghton, Neenah, Menasha, St. Paul, Minneapolis, Huron, Volga, Fargo, Bismarck, Winona, La Crosse, Owatonna, and all points in Minnesota, Dakota, Wisconsin and the Northwest.

At Council Bluffs the Trains of the Chicago and Northwestern and the U. P. Railways depart from, arrive at and use the same joint Union Depot.

At Chicago, close connections are made with the Lake Shore, Michigan Central, Baltimore and Ohio, Ft. Wayne and Pennsylvania, and Chicago and Grand Trunk Railways, and the Kankakee and Pan Handle Routes. Close connections made at Junction Points.

It is the Only Line running PULLMAN HOTEL DINING CARS between Chicago and Council Bluffs. Pullman Sleepers on all Night Trains.

Insist upon Ticket Agents selling you Tickets via this road. Examine your Tickets, and refuse to buy if they do not read over the Chicago and Northwestern Railway.

If you wish the Best Traveling Accommodations you will buy your Tickets by this route, AND WILL TAKE NONE OTHER.

All Ticket Agents sell Tickets by this Line. MARVIN HUGHITT, 2d V. P. & Gen. Man., Chicago.

page 5, in order to do away with the numerous accidentals that now grace the page. The part writing is generally good.

M. Gray, San Francisco, Cal.

1. Reverie.....(piano)..... Joseph Löw.
2. Evening Promenade..... "..... "
3. At the Fountain..... "..... "
4. Turtle Doves..... "..... "
5. Love's Greeting..... "..... "
6. Love's Dreaming. Waltz..... E. A. Belcher.
7. Fest Polonaise.....(piano, four hands)..... J. Löw.

No. 1.—Beautifully written and of great merit, but rather difficult to interpret satisfactorily. It is such music as can be thoroughly recommended.

No. 2.—The one bar of melody succeeded by a bar of running notes is a happy idea, and lends to the piece a charm of variation exactly suited to its title. It will please all lovers of good music, because it displays an air of refinement throughout.

No. 3.—Of a more commonplace stamp than the two preceding numbers, but equally well written and quite playable. Young pianists will admire it.

No. 4.—The music and the title have scarcely anything in common, but it is agreeably written and as pleasing as many other similar works by this talented composer.

No. 5.—Is perhaps the richest composition of all the set, and will satisfy even musicians of a large growth. It has the merit also of not being too difficult for performance by those possessing only ordinary execution, and is interesting throughout. It needs expression and intelligence for its proper performance.

No. 6.—A set of waltzes betraying skill on the part of the composer—a "Lieutenant-Colonel A. D. C." The workmanship is good throughout, and the subjects quite melodious and well presented. The author may be adjudged quite a good musician. Typographical mistakes remain uncorrected.

No. 7.—This "polonaise" is graceful without being original, and will not fail to please music lovers generally when nicely rendered. It is of only an average degree of difficulty.

J. M. Russell, Boston, Mass.

1. Come, sing the song.....(mixed voices)..... Meyerbeer.
2. Come, celebrate the May..... "..... Hatton.
3. Herd Bells..... "..... Gumbert.
4. Old care away..... "..... Abt.
5. Curfew Bells..... "..... Kreutzer.
6. I will love thee..... "..... Murphy.
7. Joy to the world..... "..... Briggs.
8. Sanctus..... "..... O. B. H.
9. We praise thy name..... "..... Hodges.
10. Moonlight Beam, Donizetti; Linden Tree (mixed voices), Schubert.
11. The Lord is my Light..... Kurzenkrake.
12. The Lord is my Shepherd, Koschat; The way is long... Rheinberger.

No. 1.—A section of a chorus in the first act of "Roberto il Diavolo," with suitable words set to the music. It is effective and bright.

No. 2.—Rather commonplace, although pleasing enough for ordinary occasions.

No. 3.—Has no special merit. It is both easy and ordinary. More than this need not be said.

No. 4.—As pretty as such pieces generally are, but quite weak and commonplace.

No. 5.—Nicely written and tuneful enough to catch the popular ear.

No. 6.—This anthem shows talent, and is to be commended for the correct way in which the ideas have been presented. It will make a good opening piece for any service, and is of only average difficulty.

No. 7.—There is not much to be said about Mr. Briggs' anthem, either from a technical or æsthetic standpoint. It will pass as an ordinary work.

No. 8.—A small piece, but well written and effective. The author cannot conceal his identity from musicians by giving his initials only.

No. 9.—Hackneyed music, such as in these days can scarcely command serious attention.

No. 10.—The melodies are both well known to music lovers, many of whom will no doubt avail themselves of the present edition.

No. 11.—Is poor in every respect. The harmony and invention are both weak.

No. 12.—The music is "Forsaken," with other words. The Rheinberger piece is the "Night Song," full of rich harmony, but difficult to sing.

O. Ditson & Co., Boston, New York and Philadelphia.

1. Beauties of Sacred Song.
2. The Norway Musical Album.

No. 1.—Is a volume of some 200 pages or more containing a collection of sacred compositions by numerous popular composers. Sullivan's "Chorister," Gounod's "Ave Maria," Faure's "Crucifix," Gounod's "Nazareth," Mendelssohn's "O, rest in the Lord," Handel's "Angels ever bright and fair," &c., are among the pieces contained in the volume. From these an idea of the work may be gathered.

No. 2.—The "Norway Musical Album" has been compiled by Auber Forestier and Rasmus B. Anderson. It is a selection for home use from Norway's folk-songs, dances, &c., national airs, and recent compositions, arranged for piano and solo singing, with a few four-part songs, which have been furnished with English words by the editors named above. Part I contains selections from folk-songs, dances, &c., and national airs; while Part II contains selections from

recent compositions. A long essay of nine pages by M. Forestier gives an account of the pieces contained in the volume, and is in itself highly interesting reading. A portrait of Ole Bull, with graphic surroundings, is presented at the beginning of the volume. The book has been inscribed to the memory of the eminent violinist.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Symphonies, Sonatas, Fantaisies, Concert and instructive Compositions, &c.

PIANO SOLOS.

- Bohm, Carl.—Op. 272, Staccato. "Étude de Salon."..... 75
Cramer, W.—Op. 30, No. 5, Fantaisie élégante on the song, "It was not thus to be," by Abt..... 50
Giese, Th.—Op. 293, "Spring Blossoms." Six easy melodic pieces. No. 6, Funeral March..... 40
Kahmen, W.—Op. 17, "Twilight." Parlor composition..... 50
Lange, G.—Op. 286, No. 6, "Du meiner Seele schönster Traum." Song by Edw. Lassen, transcribed for piano..... 65

PIANO AND VIOLIN.

- Harmston, J. W.—Op. 223, Serenade..... 50
Hollaender, Benoit.—Op. 6, No. 5, Aria..... 75

PIANO AND 'CELLO.

- Bockmühl, R. E.—Sonata, D minor for violin, by F. W. Rust. Arranged for 'cello..... \$1.00

PIANO, FLUTE AND VIOLIN.

- Burchard, C.—Favorite Overtures Arranged. Weber—Oberon... \$1.25

Overtures, Potpourris, Dances and Marches.

PIANO SOLO.

- Fahrback, Ph., Jr.—Op. 156, "Toujours galant." Polka Française. \$0.50
Liebig, Jul.—"Cavalierball." Quadrille..... 50

PIANO AND CORNET.

- Prout, E. H.—"Ever Thine." Waltz..... 75

Vocal Compositions.

BALLADS AND SONGS.

- Cowen, Frederic H.—"The Great City." Song for soprano in E minor; for mezzo-soprano in D minor; for alto in C minor..... 50
Pinsuti, Ciro.—"The Falconer." Song for soprano in C; for alto in B flat..... 50
Smith, Seymour.—"The Wicket Gate." Ballad for soprano in F; for alto in D..... 50
Wellings, Milton.—"How Shall I Woo Her." Song for soprano in A flat, for alto in F..... 50
"Golden Love." Song for soprano in B flat, for alto in G..... 50
"Banbury Cross." Song for soprano in A, for mezzo-soprano in G, for alto in F..... 50

DEUTSCHE LIEDER UND GESÄENGE.

- Moszkowski, Moritz.—"O süßeste Noth, O selige Pein"..... 40
"Ich frage nicht, hast du mich lieb"..... 40
"Wie ich so bleich geworden bin"..... 40
"Denke, denke, mein Geliebter"..... 50
"Nicht der Thau, und nicht der Regen"..... 50
"Ich habe bevor der Morgen im Osten noch gegraut"..... 40

The Atlanta Exposition.

[CORRESPONDENCE OF THE COURIER.]

A NUMBER of manufacturers of musical instruments took advantage of the Atlanta Exposition, and they have been repaid by satisfactory sales. But these immediate results are not alone to be considered. The South, which at the close of the war was in a changed economic position, has been obliged to study out practical methods of subsistence, and by devoting closer attention to agriculture, has to a great extent neglected the fine arts. It is now more prosperous than ever, and bids fair to monopolize the cotton goods trade of the world, and with the increase of prosperity comes also the desire for the luxuries of art and refinement. The sale of pianos and organs will therefore be better in the South than for many years and for this reason the principal manufacturers of pianos and organs decided to send their best instruments to Atlanta, that city being the most central in the South. Judging by the results of this experiment, there will be great activity in the music trade throughout that section.

Phillips & Crew, who are the leading dealers in instruments and sheet music in Atlanta, have a fine position in the Art Hall of the Exposition, and exhibit the finest products from the musical instrument factories of the United States. Among their exhibits are a concert grand and a baby grand from Wm. Knabe & Co., of Baltimore; also a Queen Anne style of upright, from the same makers, which commands the admiration of all visitors. Knabe & Co. have acquired a reputation in the South which gives them quite an advantage over their competitors. Hallet & Davis also have some very fine pianos on view. J. & C. Fischer and Behning are also in a way to create a very good reputation in the South. It is a great advantage for all of these manufacturers to be represented by Phillips & Crew, as this firm is so highly esteemed that when it recommends an instrument, it is bought in perfect confidence. Clough & Warren are represented by the same house, and show several organs, among which is a double Manual, elegant pipe top, with pedal bass swelling out with magnificent tone. Joseph Denck, the celebrated pianist, who has been frequently heard when traveling with Ole Bull, was engaged by Phillips & Crew for this Exposition to play on all these instruments, and his recitals have been well attended.

The Estey Organ Company, besides its excellent organs, held the agency for Decker Brothers and the Steinway pianos, which have a very fine place in the Exposition, and are admired by the numerous visitors.

Chickering & Sons, having no agent at the Exposition, exhibit their own pianos. Albert D. Hubbard, the pianist, has been giving recitals with deserved success.

Chas. Stieff, of Baltimore, makes a very fine display with a grand and two upright pianos of his own make. He is also agent for the Loring & Blake organs, which are in demand in this part of the country.

You will see that the music trade makes a respectable figure at the Exposition, and you may be certain that the enterprise shown will be profitable. JULES VIENNOT.

Drum Heads.

NEW YORK, December 17, 1881.

To the Editor of The Courier:

WE see in your edition of December 17 a notice that J. Howard Foote is fast taking in all the leading specialties in the musical instrument trade, among them Rogers' drum heads, for which orders must be sent to 31 Maiden lane.

It may mislead some of our customers for these Rogers' heads, and we will be obliged if you will state in your next paper that we have the "agency of the old house," James Rogers' Sons. C. A. ZOEBISCH & SONS.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended December 17, 1881:

To Where Exported.	Organs.		Pianofortes.		Mus. Instrs.	
	No.	Value.	No.	Value.	Cases.	Value.
Japan.....	1	\$100	.....	.....	.....	.....
Sandwich Islands.....	.....	.....	1	\$450	.....	.....
London.....	56	8,900	3	1,450	*3	\$309
Hamburg.....	29	2,044	.....	.....	†11	600
Bremen.....	15	2,500	.....	.....	.....	.....
Liverpool.....	16	1,225	.....	.....	†144	2,175
Br. N. A. Colonies.....	.....	.....	3	870	.....	.....
Br. Honduras.....	.....	.....	3	780	.....	.....
Havre.....	.....	.....	.....	.....	19	860
U. S. of Colombia.....	1	120	.....	.....	.....	.....
Haiti.....	.....	.....	.....	.....	1	600
Mexico.....	6	260	.....	.....	.....	.....
Central America.....	.....	.....	.....	.....	3	137
Totals.....	124	\$15,149	10	\$3,550	181	\$4,621

* Organ fixtures. † Piano Materials. ‡ Orguinettes, 141, and Organ materials, 3 cs.

NEW YORK IMPORTS FOR THE WEEK ENDED DEC. 17, 1881.
Musical instruments, 106 pkgs.....value, \$16,350

BOSTON EXPORTS FOR THE WEEK ENDED DECEMBER 16, 1881.

To Where Exported.	Organs.		Pianofortes.		Mus. Instrs.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	9	\$1,182	1	\$75	*185	\$1,437
Nova Scotia, &c.....	1	155	1	100	.....	.....
British Poss. in Africa.....	13	638	.....	.....	.....	.....
Br. Poss. in Australia.....	70	4,495	.....	.....	.....	.....
Totals.....	93	\$6,470	2	\$175	185	\$1,437

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED DECEMBER 16, 1881.
Musical instruments.....value, \$2,364

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

SUBSCRIPTION (including postage, invariably in advance)—Yearly, \$2; Single Copies, Five Cents.

RATES FOR ADVERTISING (per inch)—Three Months, \$20; Six Months, \$40; Nine Months, \$60; Twelve Months, \$80.

Advertisements for the current week must be handed in by 10 A. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address
HOWARD LOCKWOOD, Publisher.

P. O. Box 3715. 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MORROW, General Manager.

Philadelphia Office: No. 404 Walnut Street. JULES VIENNOT, Gen'l Manager.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,

Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,

Leader of Orchestra, 148 East 47th st., N. Y. City.

P. S. GILMORE,

Hand Leader, 61 West 12th st., N. Y. City.

GRAFULLA'S BAND,

FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

H. B. DODWORTH,

Hand Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,

Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,

Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS HARRIET CLARK,

Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

SALVATORE DE CARLO,

Piccolo and Flute. Pupils received. 109 First
ave., bet. 6th and 7th sts., N. Y. City.

O. B. BOISE,

Gives instruction in Piano, Organ Theory and
Composition, 33 Union sq., N. Y. City.

MME. CAPPANI,

Vocal Teacher of Italian School, Drawing Room,
Oratorio, Church and Concert Singing, Operatic Act-
ing and Finishing for the Stage,
No. 208 Second ave., near 13th st., N. Y. City.

MRS. BELLE COLE,

Soprano for Concert Engagements,
101 Waverley place, N. Y. City.

COLLEGE OF ORATORY AND

ACTING—THE ONLY ONE IN AMERICA.
J. E. FROBISHER, Director. Open all the year.
Nearly 200 pupils since opening. Frober's new
work, "Acting and Oratory," price, \$2. Persons
join at any date. Send for new catalogue.
54 East 21st st., N. Y. City.

ALBERTO LAURENCE,

Instruction in Singing and the higher branches of
Vocal and Dramatic Art, 18 East 14th st., N. Y. City.

FREDERIC GRANT GLEASON,

Teacher of Piano, Organ, Composition and Or-
chestration. Lessons in Musical Theory given by
correspondence.
Address, care Hershey Music Hall, Chicago.

WILLIAM COURTNEY,

Tenor. Opera, Concert, Oratorio and Vocal In-
struction, 19 West 18th st., N. Y. City.

H. W. NICHOLL

Revises, corrects and rewrites Musical MSS., pre-
paring and editing them for publication. Also proofs
accurately read for composers and publishers. Les-
sons in harmony given by mail. Address office of the
Courier, 74 Duane street, N. Y.

LEO KOFLER,

Organist of St. Paul's Chapel, Trinity Parish.
Voice Culture.
471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

MME. ADELINA MURIO-CELLI,

Vocal Instruction, 18 Irving place, N. Y. City.

O. M. NEWELL,

Concert Pianist,
Weber's, 108 Fifth ave., N. Y. City.

EDWARD BOEHM,

Clarinet. Pupils received,
45 East 3d st., N. Y. City.

SIGNORA ADELE CORNALBA,

Star Premiere Danseuse Assoluta,
P. O. Box 1,026, N. Y. 108 West 16th St., N. Y. City.

J. DE ZIELINSKI,

Pianist. Vocal Teacher of Italian School,
No. 6 Adams Ave., W., Detroit, Mich.

JOHN C. FILLMORE,

Pianoforte, Organ, and Theory,
Milwaukee College, Milwaukee, Wis.

HORACE WATERS & CO.

MANUFACTURERS AND DEALERS IN

PIANOS AND ORGANS.

Guaranteed Six Years.

The Largest Stock in America. Agents Wanted.
Correspondence Solicited. Illustrated Catalogue
Mailed Free.
Warerooms, No. 826 BROADWAY, New York.

WESER BROS.,

—MANUFACTURERS OF—

Square and Upright Pianos.

FACTORY:

553, 555 & 557 W. 30th St., New York.

N. B.—We manufacture our own Cases in Factory,
and therefore can safely recommend.

IMPORTANT

to Students of
MUSIC.
The New Calendar of the New
England CONSERVATORY and College of
Music is sent free. Apply to E. TOURJEE, Music
Hall, Boston, Mass.

**DECKER
BROTHERS'
PIANOS**

BEST NOW MADE.

No. 33 Union Square,

NEW YORK CITY.

IMPORTANT NOTICE

Piano Tone Regulators and Piano Action Regulators.

WANTED, immediately, by the Ithaca Organ and
Piano Company, several first-class Tone Regu-
lators and Piano Action Regulators. Those desiring a
good salary and steady employment should apply at
once. ITHACA ORGAN AND PIANO CO.
Ithaca, N. Y., Dec. 24, 1881.

T. L. WATERS,

MANUFACTURER AND DEALER IN

Pianos and Organs,

14 East 14th Street, New York.

Agents wanted. Send for Illustrated Catalogues.

J. & C. FISCHER

ESTABLISHED 1840.

GRAND, SQUARE AND UPRIGHT PIANOS.

Nos. 415, 417, 419, 421, 423, 425, 427 & 429 West Twenty-Eighth Street, New York.

UNEQUALLED FOR TONE, FINISH AND DURABILITY.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full
for Five Years.

Address E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.

Only Successor to BOARDMAN, GRAY & CO.

THE SMITH AMERICAN ORGAN CO.

MANUFACTORY AND PRINCIPAL OFFICE, BOSTON, MASS.

BRANCH HOUSES—London, Eng., 57 Holborn Viaduct; Kansas City, Mo., 817 Main Street; Atlanta, Ga., 27 Whitehall Street.

NEW STYLES

FOR 1881!

Novel! Original! Superb!

STERLING ORGAN COMP'Y,
DERBY, CONN., U. S. A.

1789. BACON PIANOS. 1881.

FRANCIS BACON'S PIANO FACTORY,

Successor to BACON & RAVEN—BACON & KARR,

Nos. 1473 & 1475 Broadway, near 42d Street, New York.

Reliable Agencies desired in localities where none now exist. Catalogues by Mail on Application.

PIANO LEGS, and UPRIGHT PIANO CASES.

Manufactured of best material by first-class workmen. Plain or Varnished Legs to Dealers.

B. N. SMITH, 20 & 22 Commerce St., New York.

CRANE & CHAPUIS,

13 University Place, New York.

PIANO FELT MANUFACTURERS.

Music Dealers and Publishers.

THE ORIGINAL

Distin Band Instruments.

Made by BOOSEY & CO., London. W. A. POND & CO., 25 Union Square, New York, Sole
Agents for the United States. Full Price List on application.

EDWARD SCHUBERTH & CO. —23— UNION SQUARE, NEW YORK,

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER,
Leipsic; C. F. PETERS, Leipsic; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHU-
BERTH & CO., Leipsic (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL,
Leipsic (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

**LINDEMAN & SONS
PIANOS.**

Most Elegant and Best Manufactured. Low Prices and Easy Terms.

No. 92 BLEECKER STREET, NEW YORK.

"AN EPITOME ON BEAUTY."

A Book of 112 pages royal octavo, contains full information with regard to the culture and the care of the
hair. It also contains "a Galaxy of Gilt-edge Specialty Houses of N. Y., as well as over 200
illustrations of articles of necessity in every home, and a complete SHOPPING ENCYCLOPEDIA.
HELMER & GLUTH, Publishers.
Mailed to any address upon receipt of 4 cents postage.
21 East Twenty-Eighth St., near Broadway, New York.

PALACE ORGANS THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manu-
facturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO, Worcester, Mass., or Toledo, Ohio.

**K. HANICH
& BACH**

GRAND, SQUARE AND UPRIGHT PIANOS
 Received the Highest Award at the UNITED STATES CENTENNIAL WORLD'S EXHIBITION at
 PHILADELPHIA, 1876, and are admitted to be the Most Celebrated Instruments of the age.
GUARANTEED FOR FIVE YEARS.
 Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

**K. HANICH
& BACH**

Warerooms, 237 E. 23d St. Factory, From 233 to 245 E. 23d St., New York.

GABLER

—ESTABLISHED 1854.—
GRAND, SQUARE AND UPRIGHT

All my Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and
 Nov., 1875, and my Uprights have my patent metallic action frame, cast in one piece (patented
 May, 1877, and March, 1878), which has caused them to be pronounced by competent judges,

PIANOS.

—THE BEST PIANOS MANUFACTURED.—

Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

BEHR BROS. & CO

292 to 298 Eleventh Avenue,
 NEW YORK CITY.

Patent Cylinder Top Upright Pianos

Cor. West Twenty-Ninth St.,
 NEW YORK CITY.

ALFRED DOLGE,

Steam Lumber Works:
 Salisbury.



Felt Works at Brockett's.

Saw Mills: Port Leyden
 and Otter Lake.

Piano and Organ Materials.

122 East 13th St., NEW YORK.

132 Queen Victoria St., LONDON.

ESTABLISHED 1847

SAMUEL PIERCE,
 READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD
Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
 VOICED WORK, both Flue and Reed.

Is also prepared to furnish the best quality of Organ
 Keys, Action, Wires, Knobs, &c.

W. L. ALLEN, Managing Editor.
 H. A. HARMMEYER, City Editor.
 ROBT. A. BAGLEY, Business Manager
 NICHOLAS BIDDLE, Treasurer.

JARDINE & SON,
 ORGAN BUILDERS,
 318 and 320 East 39th Street.



LIST OF OUR
Largest Grand Organs.
 Manuals
 Fifth Avenue Cath., N.Y., 4
 St. George's Church, " 4
 St. Paul's M.E. Ch., " 4
 Holy Innocents, " 4
 Fifth Ave. Pres. Ch., " 4
 Brooklyn Tabernacle, " 4
 Pittsburg Cathedral, " 4
 Mobile Cathedral, " 4
 1st Pres., Philadelphia, " 3
 St. John's M.E., Brooklyn, " 3
 Trin. Ch., San Francisco, " 3
 Christ Ch., New Orleans, " 3
 Sacred Heart, Brooklyn " 3

CLIFFORD HUGININ, Musical Editor.
 LEWIS J. ALLEN, Society Editor.
 MRS. F. M. BUNDY, Society Reporter.
 MRS. L. F. GUYTON, N. Y. Correspondent.

THE CHICAGO WORLD,

DEVOTED TO SOCIETY AND THE FINE ARTS.

Subscription, \$2 per Year; Single Copies, 5 Cts.

The Only First-Class Family Paper in Chicago or the West.

Having the LARGEST CIRCULATION of any Literary Journal published West of New York. Circulated
 Throughout the Known World; 20,000 to 30,000 Every Saturday.

FINE ENGRAVING, PRINTING, ELECTROTYPING STOCK CUTS, ETC
 OFFICES: 38 and 40 DEARBORN ST., CHICAGO, ILL.

MUNROE ORGAN REED CO.

ESTABLISHED JANUARY 1, 1869.

—TWENTY MILLIONS—
 of our Reeds now in use.

ARE prepared to supply the demands of the Trade
 in the most perfect manner, both as regards
 quality and price. **Reed Boards** of any desired
 plan made to order from carefully-selected stock.
 Also manufacture the best and cheapest **Octave**
Coupler in the market, and constantly keep on hand
 full lines of **Organ Materials**, including Stop-
 Knobs, Key-Boards (both Celluloid and Ivory),
 Felts, &c. &c.

—OFFICE AND FACTORY:—
 25 Union Street, Worcester, Mass.

G. McFADDEN,

MANUFACTURER OF

PATENT LIGHT PISTON VALVE

Clear Bore Musical Instruments.

My Instruments received the highest Centennial
 Award, a Medal of Merit, and a Diploma of Honor.
 Established in 1872. Send for Catalogue.

Steam Factory 71 & 73
 Clinton St.,
 SYRACUSE, N. Y.

BILLINGS & CO.
 MANUFACTURERS.
PIANOS.
 MAKE YOUR OWN CASE
 MAKE YOUR OWN ACTION
 FULLY GUARANTEE OUR WORK
THE BEST PIANOS AT LOWEST PRICES.
 Office and Warerooms, 21 E. 14th Street,
 Factory, 121 & 126 W. 25th Street,
 NEW YORK, U.S.A.

—ESTABLISHED 1871.—
MOLINE PIPE ORGAN COMPANY,

MANUFACTURERS OF

CHURCH ORGANS

Moline, Illinois.

THE largest and most complete establishment in the West. Conducted
 by graduates of the most noted London Organ Builders. Our instru-
 ments are noted for their fine voicing, beauty of tone, and superiority of
 honest workmanship throughout. Parties contemplating the purchase of
 an organ are invited to send for testimonials and specifications. Samples
 of our instruments can be seen in: the Congregational and Presbyterian
 churches, Council Bluffs, Iowa; Congregational Church, Davenport, Iowa;
 Congregational Church, Moline, Ill.; Methodist Church, Bloomington, Ill.
 Trinity Church, Jacksonville, Ill., and many others throughout the West.

Established 1868. **WHITNEY & HOLMES ORGAN COMPANY,** Established 1868.

MANUFACTURERS OF

Parlor and Chapel Organs,

—QUINCY, ILLINOIS.—

New and Elegant Styles for 1881. Send for Latest Catalogue.

FRANCIS NEPPERT,

Manufacturer of

PIANO AND STOOLS

—ALSO—
 Music Racks, Stands, &c.



Piano Covers
 Wholesale
 and Retail.
 Stools
 Repaired.

390 Canal St., New York.

New Catalogue and Price List now ready.

F. CONNOR,**PIANOS.**

Factory 239 E. Forty-first St.,
 NEW YORK.

Dealers admit they are the best medium-priced
 Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
 Tuned and Regulated.

WEBER STEINWAY

PIANOFORTE.

COMPLETE TRIUMPH.

Read the wonderful OFFICIAL Report, being the basis of the United States Centennial award decreed to

ALBERT WEBER, N. Y.,

FOR

Grand, Square and Upright Pianos.

REPORT:

For sympathetic, pure and rich tone combined with greatest power (as shown in their Grand, Square and Upright Pianos). These three styles show intelligence and solidity in their construction, a pliant and easy touch, which at the same time answers promptly to its requirements, together with excellence of workmanship."

A. T. GOSHORN, Director-General.

J. R. HAWLEY, President.

Attest. [Seal.] J. L. CAMPBELL, Secretary.

CAUTION.—Beware of unscrupulous advertisers, who are trying to palm off a CERTIFICATE OF PRIVATE INDIVIDUALS, consisting of renowned professors of Universities and Colleges, Chemists, Astronomers and Engineers, as a Centennial Award on Pianos.

The Weber Grand Piano reached the highest average over all Competitors, 95 out of a possible 96, next highest on Grand Pianos at 91.

Call and see the Official report at the Weber Rooms, and hear the Weber Pianos, which stand to-day without a rival for "Sympathetic, pure and rich tone combined with greatest power."

Illustrated Catalogue, with Price List, mailed free upon application.

Warerooms, 5th Ave. cor. 16th Street, New York.

ESTABLISHED 1843.

STEINWAY & SONS



PIANOS.



STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,

Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,

No. 18 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.

Opposite One Hundred and Twentieth Street, New York.

ESTABLISHED 1843.

WOODWARD & BROWN,

Pianoforte Manufacturers,

592 WASHINGTON STREET.

BOSTON, MASS.

CALENBERG & VAUPEL

Rich in Tone,
Durable in Pitch,

PIANOS

Elastic in Touch,
Elegantly Finished.

CALENBERG & VAUPEL

333 & 335 West 36th Street, bet. 8th & 9th Aves., New York.

BEHNING

FIRST-CLASS

Grand, Square and Upright
PIANOFORTES.

BEHNING

—With Improved Patent Agraffe Attachment and Name Board.—

Office and Warerooms, 129 East 125th Street; Manufactory, 124th Street, cor. First Avenue, NEW YORK.



THE ESTEY ORGAN, through its intrinsic merit, has won a wide popularity. It is universally known as combining sweetness and power of tone, skilled and thorough mechanism, new and elegant designs.

ILLUSTRATED CATALOGUES MAILED FREE.

J. ESTEY & CO., - - Brattleboro, Vt.

COURTOIS.

J. Howard Foote, Esq., New York.

52 NEW BOND ST., LONDON, March 2, 1881.

DEAR SIR—Having been informed that it has been stated in the United States that the genuine Antoine Courtois instruments could be procured independently of your agency, I hereby announce that you are the SOLE AGENT, and have the exclusive sale of Antoine Courtois (now Courtois & Mille) instruments in your country, and that I will protect your agency in every possible way. I am very pleased to hear of your success in introducing these unrivaled instruments, and wishing you still greater success.

I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

PARIS, le 12 Août, 1881.

[Translation.]

PARIS, August 12, 1881.

Monsieur J. Howard Foote:

CHER MONSIEUR: Par cette lettre vous pouvez annoncer que d'après le contrat passé entre Monsieur Arthur Chappell et nous—Antoine Courtois & Mille—vous êtes le seul agent pour la vente de nos instruments dans les Etats-Unis d'Amérique, et que toutes les commandes qui nous seront adressées pour expédier dans ce pays, nous vous les adresserons pour les exécuter. Et vous ferez, nous le pensons, tout pour les livrer soit aux artistes, musiciens, ou marchands, qui ne peuvent que donner de l'extension à la vente. Recevez, Monsieur, nos félicitations pour le succès que vous avez déjà eu avec nos instruments, et croyez bien que nous ferons notre possible pour vous aider dans vos affaires.

Recevez, Mr. Foote, nos sincères salutations.

ANTOINE COURTOIS ET MILLE.

Monsieur J. Howard Foote:

DEAR SIR—This letter authorizes you to announce that under the contract made between Mr. Arthur Chappell and ourselves (Antoine Courtois & Mille,) you are the Sole Agent for the sale of our instruments in the United States of America; and that all orders which may be addressed to us for goods to be forwarded to that country, we shall refer to you to be executed.

We are confident that you will do all that is possible to deliver the goods to either artists, musicians, or dealers, in a manner which cannot fail to largely increase the sale.

Receive, dear sir, our congratulations on the success you have already achieved with our instruments, and be assured that we will do everything in our power to aid you in your business. Accept, Mr. Foote, our sincere salutations.

ANTOINE COURTOIS & MILLE

THE COURTOIS SOLO CORNET.



Used by LEVY, ARBUCKLE, REYNOLDS, and all Artists.

CHICAGO: J. HOWARD FOOTE, NEW YORK: 31 Maiden Lane.

188 & 190 State St.

Established 1868.

Established 1835.

SPECIALTIES:

Sole U. S. Agent for the COURTOIS CORNETS and BAND INSTRUMENTS. Sole Agent for BADGER'S IMPROVED BOEHM FLUTES.

Importer of Genuine MEYER FLUTES, PICCOLOS, and HAUTOBOYS. Also, ARTIST VIOLINS, ARTIST BOWS, and STRINGS for all Instruments.

General Agent for the ORGUINETTE, &c. Manufacturer of THE BINI GUITARS, American Improved LIGHT PISTON and other BAND INSTRUMENTS, &c.

Sole U. S. Agent for the Only Genuine Turkish Cymbals. Catalogues Free Mention THE COURIER.

LOCKWOOD PRESS, 74 Duane Street, New York.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.

Microfilm of a copy in
The Newberry Library · Chicago 10 · Illinois

